

Spanish tourist industry during the Franco's regime through the touristic cinema (1951-1977)

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ABSTRACT: Mass tourism in Spain became one of the most prosperous economic sectors in the mid-twentieth century, collaborating in the process of convergence with Europe, using the seductive power of the media, especially the cinema. A quantitative and (to a lesser extent) qualitative analysis methodology was followed. After reviewing the academic literature, the records of the National Film Library were consulted, selecting 87 films of tourist content and of national production, during the period of operation of the Ministry of Information and Tourism (1951-1977). The results have made it possible to identify the tourist segments, the cinematographic genres, the type of tourists, national or foreign, as well as the heritage elements and the services present in the tourist product of the time, visualizing the scenarios where the plots of the films are developed. The cinematography allows showing the elements that constitute the economic tourism model of Franco's Spain, focused on towns on the Mediterranean coast, especially on the Costa del Sol. The research translates the antecedents of tourism marketing, using cinema as a means of communication that recognizes the economic transformation of Spanish society and the new image of Spain to be projected abroad.

KEYWORDS: Spain and Francoism; Tourism marketing; Economic history; Spanish cinema; Tourist product; Tourism economics.

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Título traducido: La industria turística bajo el régimen de Franco a través del cine turístico (1951-1977).

RESUMEN: El turismo de masas en España se convirtió en uno de los sectores económicos más prósperos a mediados del siglo XX, colaborando al proceso de convergencia con Europa, utilizando el poder seductor de los medios de comunicación, especialmente del cine. Se ha seguido una metodología de análisis cuantitativo y en menor medida cualitativo. Tras la revisión de la literatura académica, se consultaron los registros de la Filmoteca Nacional, seleccionando 87 películas de contenido turístico y de producción nacional, durante el período de vigencia del Ministerio de Información y Turismo (1951-1977). Los resultados han permitido identificar los segmentos

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turísticos, los géneros cinematográficos, la tipología de turistas, nacionales o extranjeros, así como los elementos patrimoniales y los servicios presentes en el producto turístico de la época, visualizando los escenarios donde se desarrollan las tramas de las películas. La cinematografía permite mostrar los elementos que constituyen el modelo económico turístico de la España franquista, centrado en localidades del litoral mediterráneo, especialmente en la Costa del Sol. La investigación traslada los antecedentes del marketing turístico, utilizando el cine como un medio de comunicación, que reconoce la transformación económica de la sociedad española y la nueva imagen de España que se quiere proyectar en el extranjero.

PALABRAS CLAVE: España y franquismo; Marketing turístico; Historia económica; Cine español; Producto turístico; Economía del turismo.

INTRODUCTION

Mass tourism is a phenomenon that emerged in the late 1960s (Harrison and Sharpley, 2017; Brida, et al., 2020); at a time in history when society was ready to discover the cultural values of other territories different from the usual travelers and it will be precisely the media such as cinema and later television that will be in charge of transmitting the search for the beautiful, the desirable and the interesting. A cinema that allows a better understanding of cultural history in general and tourist imagery in particular (Gordon, 2002, p. 155). The value acquired by the tourist industry in economic development will accompany many countries since the middle of the 20th century.

And it will be the improvement of working conditions and wages in Europe favoured the advancement of the tourism sector (Minnaert, Diekmann, and McCabe, 2011), as paid holidays became a basic right of workers (Sezgin and Yolal, 2012). This, together with the expansion of air and land transport and the continuous fall in their costs, facilitated mass travel, leading to a democratisation and internationalisation of tourism (Aertsens, 2011).

In Europe, the United Kingdom was the pioneer in the development of modern international tourism (Walton, 2012). However, the Mediterranean strip was an open space where mass tourism was forged in the mid-20th century (Segreto, et al., 2009). This subject has been treated from the perspective of economic history (Manera and Morey, 2016), as it can explain the economic transitions from the industrial sector to the service sector, an essential example for the global analysis of mass tourism (Manera and Morey, 2016, p. 156).

As time went by, other European countries followed this trend, with Spain becoming one of the most sought-after environments thanks to its very attractive tourist offer (Sánchez Sánchez, 2001). A model in which external competitiveness became a fundamental variable for Spanish economic growth (Balaguer and Cantavella-Jordá, 2002). It can be said that one of the main benefits was the obtaining of foreign currency, an interest that became visible in Spain after the devaluation of the peseta in 1959 and the increasing opening to the exterior (Mills, 1967, p. 55; Pack, 2007). Among others, the main reason was to neutralise the trade deficit, presenting itself as a tourism model that lagged behind other neighbouring countries, favoured by Franco's policies (Vallejo Pousada, 2013, 2015).

From a political point of view, foreign tourists strengthened Franco's regime, reviled by the surrounding countries, providing in the mid-1950s its largest source of

foreign exchange and convincing evidence of its acceptance by democratic Europe (Pack, 2007, p. 47).

In this context, we ask ourselves what role cinematography plays as a driving factor in this new image of Spain, the Official Gazette being the original element that shows the evolution of Spanish filmography. Cinematography, which, in this period, responded with censorship, became institutionalised and mediated the image of Spain (Moreno-Garrido and Villaverde, 2016) from the state apparatus (Cancio Fernández, 2009).

The importance of the media and especially the fictional cinema collaborated to some extent in the transition from elite to mass tourism, becoming part of the popular culture that took root in the collective imagination (Beeton, 2006), so that the consumption of popular and mass culture through cinema and television generated pre-conceived ideas about the destination (Kontogeorgopoulos, 2004). With the aim of publicizing the tourism phenomenon as an integral part of Franco's economic policy, this productive sector was included in NO-DO (Rodríguez Martínez, 1999). The presence of the sector was very intense between 1963 and 1969, when one out of every 11 news programs reported on tourism, often every week of the summer period (Zamarreño-Aramendia, 2010).

More recently, the importance of cinema in the choice of destination has been noted. According to the Thomson Holidays agency, in 2004, 80% of Britons planned their trips after having seen certain locations on the big screen (Osácar, 2009, p. 20).

Therefore, it can be stated that the audiovisual sector and the media have helped to make certain destinations popular (Rodríguez-Campo and Fraiz-Brea, 2005, p. 3), which justifies their study, and, to the extent that they have shaped preconceived promotional policies, they have become an authentic generator and catalyst of tourism (Osácar, 2009, p. 18).

The tourist boom in world-renowned cities became more visible from the 1950s onwards. Some very significant cases have been analysed through cinema, such as the projection of Rome among the North American population (Anderson, 2011), the Canary Islands in Spain (Sandoval Martín, 1998), and also other Spanish cities such as Barcelona (López and Osacar, 2008), the image of Seville (Hernández-Ramírez, 2004), the cinematography and other artistic productions in the Costa del Sol (García-Moreno, et al., 2016), together with the territory brand in Málaga (Cruz-Ruiz, et al., 2017), and a long etcetera.

In short, the media took on a decisive presence as influencing elements in the traveller's decision making and

the viewing of audiovisual products facilitated proximity to the future tourist in a fictitious but real way, since, despite the enormous distance that separates the viewer from the original location, it awakens the curiosity and subsequent need to travel to certain destinations, which is precisely what we are going to analyse.

We will use a methodology based on the study of films with tourist content (Appendix 1) produced during the period in which the Ministry of Information and Tourism had competence in both fields, film, and tourism, between 1951 and 1977. During this period, a re-inscription of the national identity was promoted and sold to tourists as a product in a process of national marketing portrayed time after time in the cinema of the late Francoist period (Crumbaugh, 2002, p. 261).

A time in which we observe the evolution of the elements related to the tourism industry and the changes produced in this stage, a key period treated by other authors according to different disciplines and themes, A time in which we observe the evolution of the elements related to the tourism industry and the changes produced in this stage, a key period treated by other authors according to different disciplines and themes, that have addressed, among others (Cancio-Fernández, 2009; Del Rey-Reguillo and Nieto-Ferrando, 2012; Martínez-Puche, Martínez-Puche and Devesa-Morcillo, 2020; Ramón-Gabriel and García-Álvarez, 2016).

“Product placements” are sought, as they can “illuminate certain aspects of the presence in the films of the tourist destinations in which the stories take place as spaces to be publicised,” as suggested by Nieto-Ferrando, Del Rey-Reguillo and Afinoguenova (2015, p. 585).

We believe that the Spanish cinema produced during the Franco era, within the proposed time frame, could have served to promote tourism. Cinema, as a factor that has the capacity to generate the desire to travel, must clearly define what we understand by a tourism film and whether it reflects the tourism model of this period. On the other hand, we questioned whether there was an intention to promote tourism, and what are the fundamental elements revealed in a repetitive manner in the selection of films. This would lead us to recognise not only the tourism model alluded to but also the image projected of the destinations. Furthermore, the presence of national and/or foreign tourists was a promotional tool in the context of the tourism boom of the sixties and seventies, so we believe that analysing this question shows another of the principles inspiring the tourism policy of the time. Finally, the settings where the plots were filmed provide another vision, this time geographical, of the tourist reality of the time.

All these aspects lead to the following research questions:

H₁: Can we identify the key tourist features of the period analysed through fictional films?

H₂: Did the tourism segments remain unchanged or did they evolve along with society?

H₃: Is the presence of domestic and/or foreign tourists proportional in film content?

H₄: Does the corpus of selected films allow us to recognise the tourism model and the image of the destinations through the elements present in the films?

H₅: Are the geographical settings depicted in tourism filmography eloquent of the spatial structure of tourism policy?

LITERATURE REVIEW. FILM STIMULI AS TRAVEL INDUCEMENT FACTORS

Cinema and television, as projectors of moving images, exert a direct influence on viewers when planning their trips, much more than any other audiovisual media (Sánchez-Biosca, 1995). For history as a scientific discipline, cinema has the triple condition of being a narrative, a source, and a historical object (Arresegor and Bisso, 1999, p. 232)

Based on these premises, the potential of this mass media as a factor of change in tourism products and services has been studied from the perspective of its capacity to induce travel (Evans, 1997, p. 35). As a result, researchers have found clear links to the creation of tourism flows following the release of a film promoting a particular destination (Busby and Klug, 2001; Kim and Richardson, 2003; O'Connor, Flanagan and Gilbert, 2008; Riley, Baker and Van Dore, 1998). Mass tourism where the State intervenes at this time through multiple channels (one of which was cinema) so that “tourism became one more channel of cultural diplomacy” (Moreno-Garrido and Villaverde, 2019, p. 96).

Definition of tourism film

The behaviour of the tourism industry, as well as the economic development, is conditioned by multiple social, technological, and ideological factors, among others. If we look at tourism films or films with a tourism theme as documents that show features of the sector, we recognise that they are those films in which the activity of tourism is understood with all its possible nuances and variants, whether it is a main ingredient or whether it constitutes a secondary, essential or even an implicit element (Del Rey-Reguillo and Nieto-Ferrando, 2012, p. 988).

A concept that has to take into account the very definition of tourism according to the World Tourism Organisation: “...activities undertaken by people traveling to and staying in places outside their usual environment for not more than one consecutive year for leisure, business and other purposes” (OMT, 1994).

In any case, film-induced tourism is not new, although very few studies and little academic literature consider the effect of films on tourism activity as a concept before the late 1990s (Domínguez-Azcue et al., 2021), that is, when tourists visit a place promoted by the landscapes, plots, characters and places observed in a film (García, 2016; Rewtrakunphaiboon, 2009). It is an expression expounded by Riley and Van Doren in that decade in the context of measuring the increase in the number of visitors to places that became noticeable through films (Riley and Van Doren, 1992).

Today, the value of cinematography is often discussed as a potential generator of visits to places, where scenes are brought to life from a preconceived plot to distract (Liu et al., 2020; Strielkowski, 2017).

In our research, we take a closer look at the role that certain films play in destination marketing as expressed (Beeton, 2006). They can have a positive impact on the tourism sector, whose images persist for decades, publicising and creating identities that attract visitors (Hudson and Ritchie, 2006, p. 258); or they can generate disturbing images for the tourist projection of a place, referring to issues such as overcrowding and environmental impact (Beeton, 2001; Hudson and Ritchie, 2006; Mordue, 2001), concepts that are related to the most current problems of this economic sector.

Cinema and the tourist image of the destination. Is Spain different?

Cinema is a creation in which societies leave their mark, which is why it is possible to carry out a systematic analysis that characterises society and reflects the social process that is captured in these productions (Ferro, 1995). The romantic gaze and the ability to generate fantasies, dreams, and pleasures that travellers try to recreate for personal enjoyment are some of the characteristics of this type of cinema (Urry, 1990).

Visual stimuli have the ability to be remembered more faithfully and quickly than non-visual stimuli. Kim and Richardson (2003) demonstrated the power of films to cognitively and affectively alter the images that viewers have in their minds. In this way, films can significantly affect the image of a destination, both cognitively and affectively, and can produce positive or negative changes in the mind of the viewer, as discussed above.

Academic studies agree that it is demonstrable that the impact of the film-induced tourism phenomenon generates an increase in visits to certain destinations (Beeton, 2001, 2005, 2006). The heritage elements present in the film (landscapes, everyday spaces, customs, etc.) are pointed out (Macionis, 2004) as an important attraction factor together with the performance attribute of the film itself (genre, plot, and theme).

In the case of Spain at the end of the 1950s, it should be pointed out that the cinema lived the process of change that was taking place, characterised by a renewal of the promotional structures which, in the years of the autarchy, took the old slogan “Spain is different” as a formula for approaching the tourist world (Pack, 2006, pp. 142-150; Puche-Ruiz, 2021). This proposal highlighted the clichés and folklore linked to Spanishness (Afinoguénova and Martí-Olivella, 2008), as well as an “official” cinema in favour of the regime, which participated in the symbolisation of tourism as a propagandistic emblem of Spain’s rapid modernisation (Crumbaugh, 2002).

Tourism and tourists have an impact on the destination culture, without forgetting that the society in question is not passive but dynamic and responsive (Costa Beber and Barretto, 2007, p. 37). The interest in the analysis of fic-

tional cinematography provides an insight into the “new tourist product” available to all and, on the other hand, it shows the new dimension acquired by the media, especially from the 1960s onwards, in the late Franco era (Poelzer, 2013). In terms of genre, the role and impact of the popular commercial comedy films in Spain have their peculiarities, as expressed by Jordan (2006, 2007).

In recent years, researchers have focused on the analysis of elements as diverse as the image and perception of the destination, the motivations and profile of the tourist, the groups of interest, the destination brand, the host community, as well as on the undesired impact of the destination (Trujillo-García and Oviedo-García, 2011, p. 65).

Tourism cinema and geographical space

Cinematography depicts territories and places where the viewer can fantastically participate in the experiences of the characters (Kim and Richardson, 2003), influencing the choices to travel to that destination. Although, as (Echtner and Ritchie, 1993) state, film location must be clearly differentiated from the competition.

Initial research on this type of tourism was limited to concentrating on positive changes in the number of visits to places shown in films and television programmes (Riley and Van Doren, 1992; Riley et al., 1998; Beeton, 2010). Since 1990, there has been a growing interest in analysing the impact of fiction films as a vehicle for tourism promotion. A large number of specialists have selected films that had a significant impact at the time on observing the behaviour of society (Carl, Kinson, and Smith, 2007; Hudson and Ritchie, 2006; Kim and Richardson, 2003; Riley et al., 1998; Riley and Van Doren, 1992; Tooke and Baker, 1996), films that have stimulated tourism in their respective locations (Aertsen, 2011).

Thus, cinema and tourism come together as a new promotional strategy (Rosado-Cobián and Querol-Fernández, 2006), where the filming locations and the landscape presented on the screen are used by the cinema and can have economic repercussions (Gámir-Orueta and Valdés, 2007).

In the late Franco era, sun and beach tourism was a basic segment in the economic context of Spain that was transferred to film fiction (Moreno-Garrido and Villaverde, 2019). This coincided with what was called the “development comedy,” which was focused on very specific territories of the Spanish coast, such as the Spanish Levante (Martínez-Puche et al., 2020) or the Costa del Sol (García-Moreno et al., 2016; Zamarreño-Aramendia, Ruiz-Romero de la Cruz and Cruz-Ruiz, 2017), as can be seen in Figure 1.

In most films, the territorial space predominates, which is identified by its place name either through dialogue, justified signs, or even the titles of the films themselves (Nieto-Ferrando et al., 2015, p. 594), and this plays a transcendental role in their tourist projection. These locations are shown in the cinema with the aim of turning tourism into a great national business (Velasco-González, 2004, 2005), as there is a connection of interests between the cinematographic and institutional spheres (Del Rey-Reguillo and Nieto-Ferrando, 2012, p. 1001).



FIGURE 1. Frame showing the impact of the liberalisation of customs on the figure of Nordic female tourists. Source: *Verano 70* [Summer 70] (Lazaga, 1969).

MATERIALS AND METHODS

Feature films are a key element in the social, cultural, and economic development of 20th and 21st century societies. Moving images create habits and channel consumption that can be studied in depth. The research work was carried out in several phases, which made it possible to obtain the information necessary to answer the research questions.

In the first phase, we consulted the catalogue of the national film library of films produced or co-produced in Spain between 1951 and 1977. The time span coincides with the period of operation of the Ministry of Information and Tourism and they are listed in Appendix 1. All those films (87 in total), that could be classified as tourism films were viewed, and from there we proceeded to select those that met this classification and were released on the commercial circuits of the time. Therefore, the criterion for the selection of the sample was thematic, which implies considering tourist films those in which one of the protagonists stays in a location that can be considered a tourist destination (Nieto-Ferrando et al., 2015), and taking into account the anthology of tourist cinema edited by Del Rey Reguillo (2021).

In addition, the different units of analysis were constructed using the technique of content analysis, observing the peculiarities inherent to film analysis (Bellour, 2000; Jahn, 2003). The data obtained were subjected to qualitative analysis using Nvivo software, a tool for the automation of non-numerical data and textual content (Al Yahmady and Al Abri, 2013) in the treatment of qualitative data, allowing the elaboration of models by means of intersection matrices.

In the next phase, the tourism segments that appear in the films were identified, adapting the classification of Rodríguez-González and Molina (2007) and the findings of García-Moreno et al. (2016). Therefore, the segments corresponded to the following typologies: cultural (museums and architectural and monumental heritage), city, sun and beach, cruises, rural, and gastronomic, reducing the rest of the categories (sports, health, friends and events) to the category called “others.”

From there, an analysis of the film genre to which the tourist films can be assigned was carried out, verifying through which of them the promotional message of the films was channelled. Subsequently, the typologies of tourists in the sample were identified, differentiating between nationals and foreigners, a basic question in order to recognise the tourism policy that is “filtered through Spanish cinema.”

Once the segments had been identified, the different elements that appear in the films were specified, elaborating the composition of the tourism product, for which a structure has been proposed that classifies the resources into heritage elements on the one hand and tourism services on the other (Cruz-Ruiz et al., 2020; Rodríguez-González and Molina, 2007). Basically, the elements subjected to analysis were distributed into two groups. The first group includes both tangible and intangible heritage elements (Alba, 2014; López-Hurtado Orjeda, 2018; UNESCO World Heritage Centre, 2018): historical and artistic heritage, traditions and popular festivities, nature, sun, and beach and gastronomy; the second group categorises tourism services: accommodation, food, nightlife, transport and communications, and other services.

Finally, the different locations that appear in the films have been identified by consulting the digital cartography of the National Geographic Institute, showing their respecting municipalities, in order to design a map that indicates the frequency with which certain geographical areas became film sets and, therefore, a priority target for the territorial promotion of tourism through fiction films.

RESULTS. SPANISH CINEMATOGRAPHY AND THE TOURIST IMAGINARY

The research carried out has revealed the mutations undergone by the tourist industry using the film narrative, from the exhibition and economic exploitation of myths, to films based on the demonstration and amplification of new stereotypes, which are the result of the tourist explosion in very specific areas where the plots are developed. Generally, the films were intended for internal market consumption in order to promote domestic tourism (Pack, 2006), where the regime used the films as a promotional vehicle for the heritage and tourism model. In the case of co-productions, these were seen by the authorities as a more efficient vehicle with which it was possible to produce more expensive films and introduce Spanish cinema in foreign markets, so as to “internationalize the Spanish difference” (Pérez-Bastias and Alonso-Barahona, 1995, p. 68). This allowed, by having two nationalities, to present the film according to each country, which made it possible to transfer the tourist image of Spain to other markets (Puche-Ruiz, 2021).

Tourist segments, film genres, and origin of tourists in filmography

Franco's tourism promotion found excellent support in the film productions of the time, a platform that eagerly

sought all kinds of aid and subsidies to alleviate the high production costs (Cancio Fernández, 2009).

In the decades under study, the need to travel as a hedonic experience increased and there was an unprecedented growth in participation from the companies that organized the trips, the transport, the accommodation, what we know today as the complementary offer at the destination. The Spanish sun became the main promotional industry in the country from the 1960s onwards, which led to a wide range of films extolling tourism.

The arrival of Manuel Fraga Iribarne as the head of the Ministry of Information and Tourism meant certain changes in the promotion of tourism in Spain, which would be implemented by José María García Escudero, who is responsible for a profound renovation of Spanish cinema.

It should be pointed out that the film that most directly and explicitly addresses the concept of tourism developed in the 1960s is *El turismo es un gran invento* [Tourism is a great invention], directed by Pedro Lazaga in 1967. As was usual in this type of production (as in *En Andalucía nació el amor* [Love was born in Andalusia]), the first few minutes of the film are a “promotional strategy for leisure activities on the coast, as if it were a promotional video for holiday agencies, similar to those offered by television and film advertising at the time,” as stated (Gómez Alonso, 2006, p. 3).

The narrator, through a voice-over, explains that the concept of tourism is a new term in the dictionary, emphasising the luck of those who in the sixties could enjoy a holiday by the sea, with the added attraction of enjoying the experience of socialising, the gastronomy and the exoticism of these locations. The advertising poster is a declaration of interest with a background where the sun, the hotels, and the tourists are the main attractions (Fig. 2). The beginning of the film is a declaration of principles of the objectives of the economic development plans that aim to open up to modernity in order to leave behind the rural stigma, thanks to the arrival of foreign tourists who bring wealth and employment to the tourist areas (Crumbaugh, 2002).

The plot of the film aims to demonstrate the wealth that can be generated by tourism when foreign cultures are attracted to it. The film contrasts the qualities offered by the Spanish coast with the inland villages, their technological and recreational differences, as well as the characters that inhabit them (Gómez Alonso, 2006), portraying the society of the time.

The research allows us to discover the main tourist segments observed in the cinematography, prioritising the summer scenes in coastal areas where the tourist boom is taking place, as the resource of “sun and beach” constitutes the basis of its tourist promotion.

Cultural attractions, so popular nowadays, were regularly represented (18.12%), as shown by the percentage of films that deal with this element, and they were related to another market niche: city tourism (17.45%). Of course, the attraction of sun and beach is indisputable and is represented by a very high figure (39.04%), while the

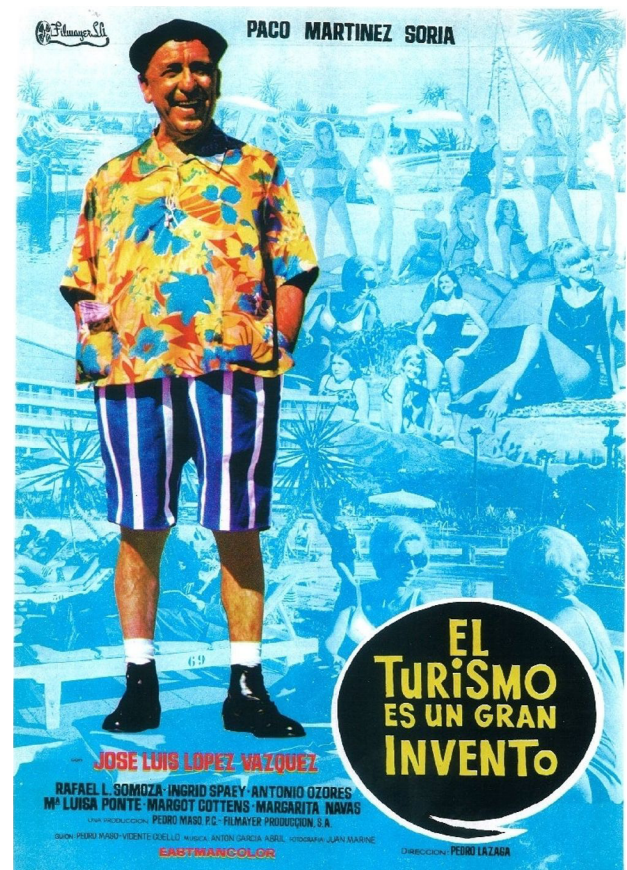


FIGURE 2. Poster of the film *El turismo es un gran invento* [Tourism is a great invention] (Pedro Lazaga, 1967). Source: Authors' archive.

percentages for cruises (3.36%), rural or inland tourism (4.69%) and gastronomy (4.02%) are lower. The least significant set of segments is grouped under “Others,” with 14.09% of the total.

Figure 3 shows the productions that developed aspects of cultural tourism between 1953 and 1961, displaying the rich heritage of cities such as Madrid, Granada, or Seville, with the city itself being one of the motivations for the trip. Among others, we can mention *Todo es posible en Granada* [All is possible in Granada] (Sáenz de Heredia, 1954), which promotes the city where the Alhambra is located, *Un americano en Toledo* [An American in Toledo] (Monter y Arévalo) or *En Andalucía nació el amor* [Love was born in Andalusia] (López Eguiluz, 1966), the latter representing a compendium of the cultural possibilities of Andalusia. As a major attraction, the name of the city is included on many occasions in the title of the film.

Some productions chose to resort to segments that attracted more restricted audiences, such as health tourism, focused on spas as in *Los jueves, milagro* [Miracles of Thursday] (Berlanga, 1957), winter sports tourism in the comedy *Amor bajo cero* [Love below zero] (Blasco, 1960), or congress tourism, *Congreso en Sevilla* [Congress in Seville] (Román, 1955).

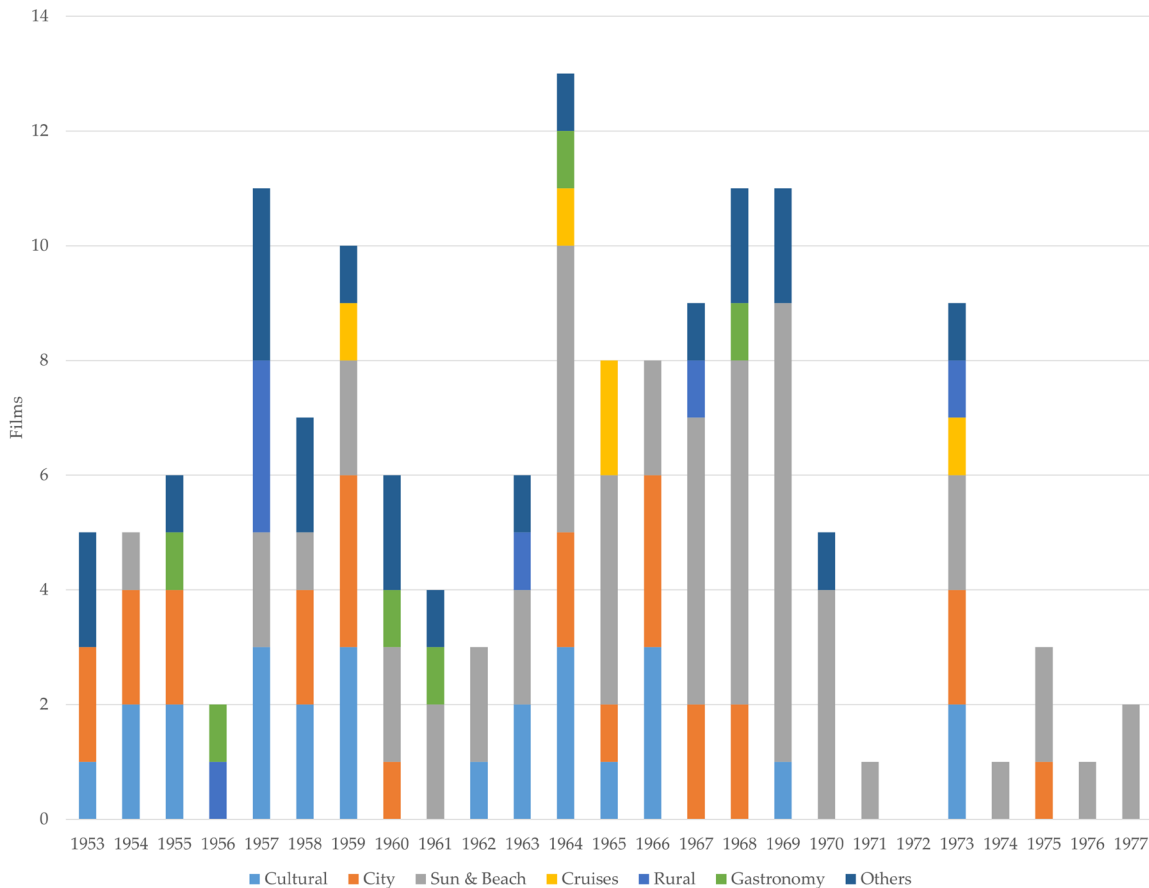


FIGURE 3. Tourist segments in the corpus of selected films 1951-1977. Own elaboration.

The boats converted into elements that transport the spectator to particularly attractive places, as in *Crucero de verano* [Summer cruise] (Lucía, 1964), represent another of the tourist typologies, cruise tourism, which appeared especially in the decade between 1964 and 1974, as can be seen in Figure 3.

As for the genres used in tourist fiction, comedy stands out, especially what has come to be known as “costumbrismo del desarrollismo” [style focused on custom and manners of developmentalism] (Hernández-Ruiz and Pérez-Rubio, 1993). The interests will vary as the dictatorship evolves and the socio-political circumstances change as a result of the modernisation process that Spain underwent.

As can be seen in Figure 4, out of the 87 films analysed, 47.13% of them are comedies, to which can be added comedy musicals, 19.54%, and dramas, which introduced significant doses of comedy, 4.60%. The final result is that 71.27% of the productions about tourism are identified in some way with comedy.

This research has questioned whether the greater or lesser presence of national or foreign tourism can be ascertained. In general, it can be affirmed that the figure of the tourist is omnipresent, although it changes over time. The first films were concerned with presenting the tourist as the foreign visitor, while in the 1960s the figure of the “local holidaymaker” began to appear, creating the local

tourist-foreign tourist pairing that serves as a mirror game, enhancing the values that the regime wanted to promote (Zamarreño-Aramendia, 2015).

Thus, Figure 5 shows that the initial interest of the productions focuses on foreign tourists, in an attempt to make the tourist phenomenon and its peculiarities understood and tolerated by Spaniards, as in *Todo es posible en Granada* [All is possible in Granada] (Sáenz de Heredia, 1954) or *Pan, amor y Andalucía* [Bread, love, and Andalusia] (Setó, 1959).

Pack (2009, p. 155) points out the initial interest in making French tourists popular, as France was among the main sources of tourists, a reality that would change from the 1960s onwards when German, British, or Scandinavian tourists (and especially the well-known Swedish girls) appeared in film productions. From 1962 onwards, interest also focused on national tourism, which also became an important source of income, so that nationals and foreigners interacted with each other, connecting with the tourist territory.

A “modern” tourism model and a traditional Spain in tourism filmography

The results observed in the research allow us to identify the tourism model developed at the time. The her-

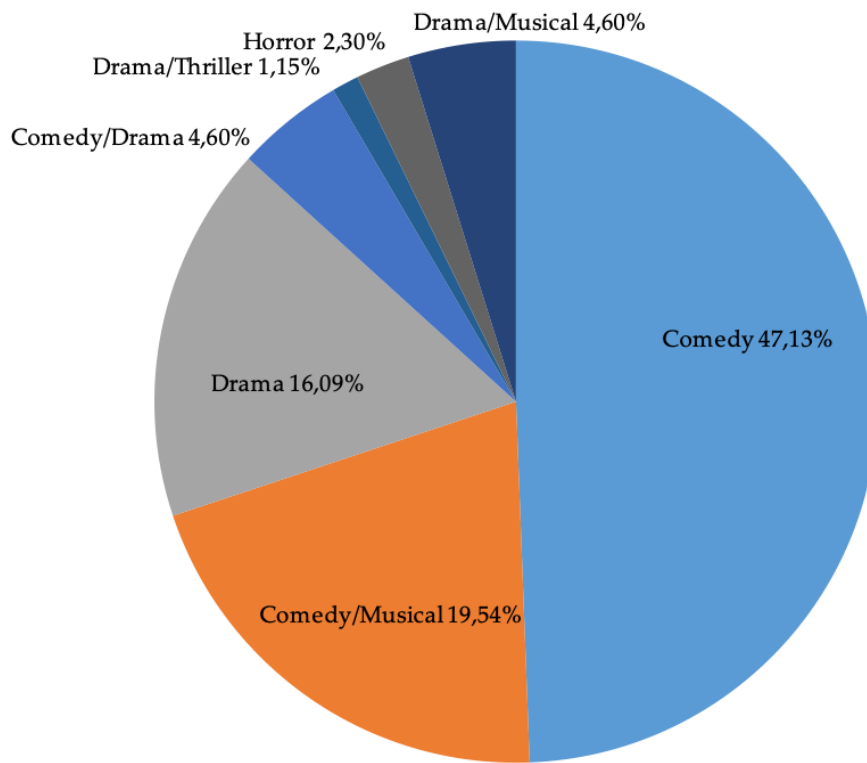


FIGURE 4. Film genres in the corpus of tourist films 1951-1977. Own elaboration.

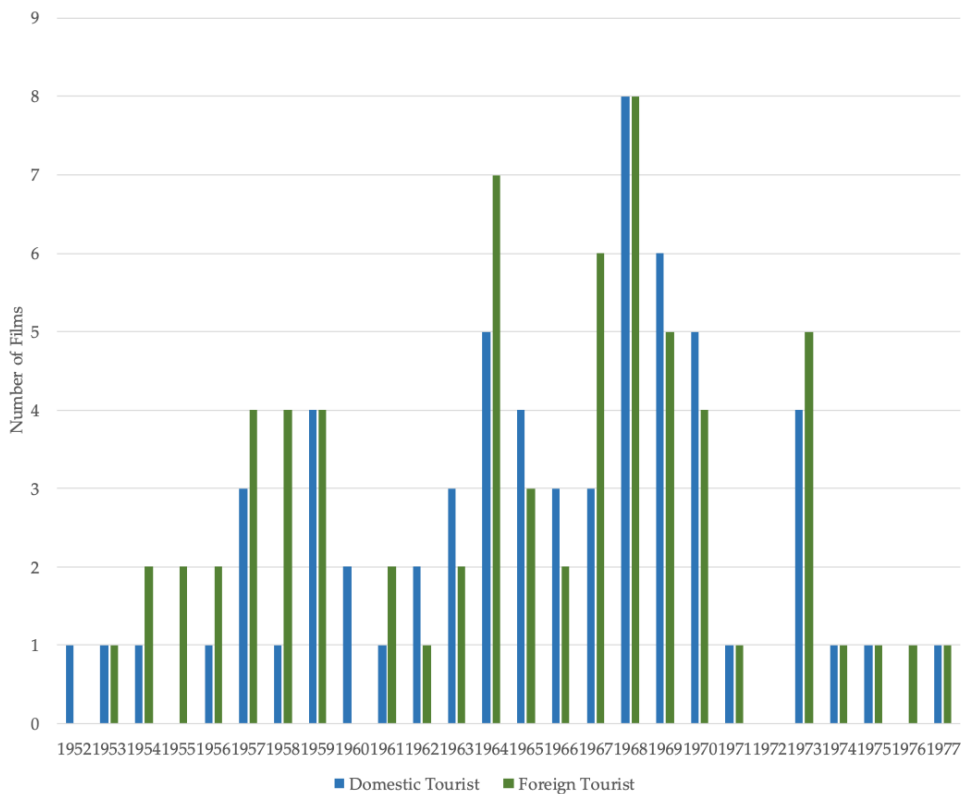


FIGURE 5. Origin of the tourists in the selected filmography, 1951-1977. Own elaboration.

itage shown in the films is one of the main attractions that “causes” tourist trips, which has driven the industry through history (Prentice, 1993). Thus, the films make it possible to discover a diversity of heritage elements, both tangible and intangible (Fig. 7), and a set of services that shape the tourist product of the time (Fig. 8).



FIGURE 6. Poster of the film *Congreso en Sevilla* [Congress in Sevilla] (Román, 1955) in which the Giralda Tower monument can be observed down right. Source: Authors' archive.

Intangible or immaterial heritage elements become more important, as tourists are attracted by recreational and cultural experiences, looking for added value in them (Hall and Sharples, 2008; Troncoso and Almirón, 2005; UNESCO World Heritage Centre, 2018). It has been found that special interest is given to historical and artistic heritage, so that cathedrals, churches, museums, palaces, and all kinds of property are shown on the screen as a resource, especially in the productions of the 1950s, although they continue to be an interesting attraction that is resorted to in order to add interest to the plot (Fig. 6). Examples include *Veraneo en España* [Summer in Spain] (Iglesias, 1955) or *En Andalucía nació el amor* [Love was born in Andalusia] (López Eguluz, 1966), the latter being a compendium of Andalusia's monumental heritage, which is displayed before the protagonist, a foreign tourist

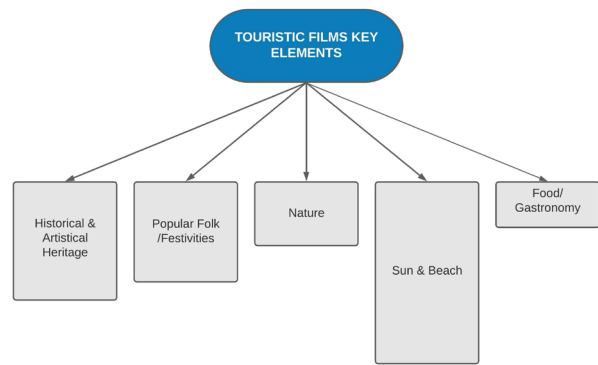


FIGURE 7. Heritage elements present in tourism films, 1951-1977. Own elaboration using Nvivo software.

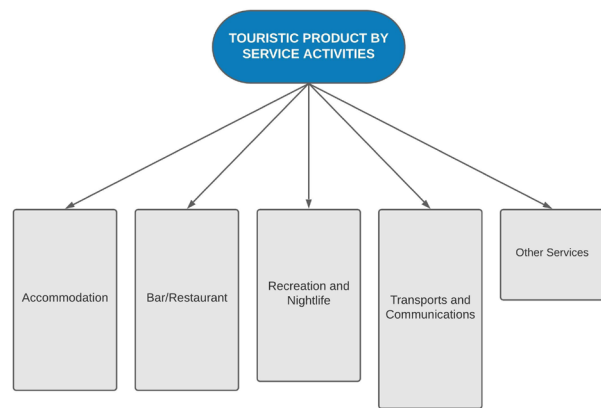


FIGURE 8. Tourism product based on the services offered in the filmography, 1951-1977. Own elaboration using Nvivo software.

who has been awarded a tour of Andalusia for being the 2 millionth tourist.

Folklore and popular festivals are also present throughout the period. During the 1950s, it was one of the most important elements in the plot of the films, leading to the appearance of stars of the time. The tourist industry aims to use this resource as an argument for attracting visitors, as a differentiating element of Spanish culture (Labanyi, 2001; Sánchez, 2010). A distinction must be made between the use of folklore as an element within the narrative, as in the case of *Noches andaluzas* [Andalusian nights] (Cloche, 1954), *Pan, amor y Andalucía* [Bread, love, and Andalusia] (Setó, 1959) or *España otra vez* [Spain again] (Camino, 1968), and those in which, thanks to folklore, a musical is constructed, so that they would constitute a genre in themselves (Sánchez, 2010), as in the case of *Un beso en el puerto* [Kiss in the harbour] (Torrado, 1965), *Carola de día, Carola de noche* [Carola by day, Carola by night] (Armiñán, 1969), *En un lugar de La Manga* [In a place of La Manga] (Ozores, 1970) or *Viva el sol de España* [Long live the Spanish sun] (Ozores, 1970).

The natural heritage is another recurrent element, which serves to reinforce the quality of the offer and is an excellent resource for the action of the films. Natural environments, mountains, and beaches are common at-

tractions in tourism promotion. In the case of the beach, two treatments can be observed: as an idyllic place as in *En Andalucía nació el amor* [Love was born in Andalusia] (López Eguiluz, 1966), *En un lugar de la Manga* [In a place of La Manga] (Ozores, 1970) or *Luna de verano* [Summer moon] (Lazaga, 1958), or a more interesting one for our analysis, which is the place where the mass sun and beach tourism is developed. The latter approach is the most common, with long panoramic shots where we can see the hotels, apartments, holidaymakers, and beach activities, especially when the production focuses on places such as Benidorm or Torremolinos, as in the case of *Un beso en el puerto* [Kiss in the harbour] (Torrado, 1965), *Amor a la española* [Love, Spanish Style] (Merino, 1967) or the aforementioned *El turismo es un gran invento* [Tourism is a great invention] (Lazaga, 1968).

The most important heritage element in the productions is the so-called “sun and beach,” given that it is the setting for the plots of the films and is the main attraction of the leisure tourism that was promoted at the request of the regime. The beach includes the coastline, the surrounding promenades, and the stretch of sea where tourists bathe (Appendix 1).

The attractions of gastronomy are another of the motivations that induce travel, reinforcing some of the other segments such as rural and city tourism or even the aforementioned sun and beach tourism: Gastronomy is a basic pillar in the attractions that the filmography aims to show, extolling the cultural values that it conveys. In some of the films, it acquires special relevance, as part of the action takes place in the areas where the plots are set, such as the so-called *chiringuitos* (restaurants located on the beach where the typical products of the area are served, especially fish), showing some of the gastronomic offers of the spaces of the Mediterranean coast, as seen in the comedy *Una vez al año, ser hippy no hace daño* (There is no harm in being a hippy once a year) (Aguirre, 1969) or *Manolo, la nuit* [Manolo by night] (Ozores, 1973).

The composition of the tourism product by service activities is composed of elements that interact in a coordinated manner within the tourist destination and which are materialised through the services of accommodation, food, transport, leisure, etc. (Moreno Manisela, 2011, p. 156). In general, services have an important presence in the films analysed, they make the tourist offer attractive and represent a showcase of the destination’s possibilities.

The tourist industry needs to display its accommodation offer in its most modern facet. Hotels become central places in the narrative where the main action of the films is developed, as in the case of *Objetivo BI-KI-NI* [Objective, BI-KI-NI] (Ozores, 1968), *Una vela para el diablo* [A candle for the devil] (Martín, 1973) or *El abominable hombre de la Costa del Sol* [The abominable man from the Costal del Sol] (Lazaga, 1969) among others, which coincides with a period when tourist developments have already advanced. Apartments, campsites, and other types of accommodation have a residual presence, which shows the official interest in how tourism development was to

take place, which revolved around large hotel and real estate developments.

Tourism is inextricably linked to transport and communications; the development of the tourist industry has been linked to facilitating travel that is relatively comfortable, fast, and affordable. As a result, of this dependence, the films analysed are a catalogue of the different means of transport used, which coincide with the different purchasing power of the tourists who appear on the screen.

International tourists travel by plane or cruise ship, as several films such as *Aeropuerto* [Airport] (Lucía, 1953) show, and continue their progression in films such as *Cruceiro de verano* [Summer cruise] (Lucía, 1964), *Escala en Tenerife* [Stop at Tenerife] (Klimovsky, 1964), *En Andalucía nació el amor* [Love was born in Andalusia] (López Eguiluz, 1966) or *Una chica para dos* [A girl for two] (Klimovsky, 1966). This made it possible to promote the Spanish airline Iberia, which from 1961 began to use jet planes, facilitating the expansion of its routes in Europe and America. Even modernity is making inroads with rarely used means of transportation such as passenger hovercrafts, as seen in the film *El Baldiri de la Costa* [The Baldiri of the Coast] (Font, 1968).

However, national tourists depend on the bus or the car, which appear profusely in the films, with greater intensity as the decade of the 1960s progressed. In fact, the car has become an element of the emerging middle classes, using it to travel to the tourist centres par excellence, where they spend their summer holidays (Rodríguez Pellicer, 2017). The car industry was one of the pillars of the developmentalist economy, so it was necessary for the idea of the utility vehicle to penetrate the mentality of Spaniards who were waking up to the dream of consumerism. The Seat 600 and its several versions were the spearhead of the Stabilisation Plan (Fig. 9), which increased the possibilities of a growing number of citizens. In *Luna de verano* [Summer Moon] (Lazaga, 1958), the economic circumstances of foreigners and locals are shown. While the two girls from France go to school in an impressive open-top Mercedes, their Spanish counterparts use the Seat 600. The same analogy can be found in the film *El próximo otoño* [Next Autumn] (Eceiza, 1967), where a young French girl uses a convertible to travel along the coast of Granada and Málaga, while the Spanish tourists use the everlasting Seat 600, a pattern repeated in *Playa de Formentor* [Beach of Formentor] (Lorente, 1964).

In general, the utility vehicle is omnipresent and is a symbol of the economic development and modernity of the society analysed, which also used public transport, such as the bus, when the economic possibilities of the protagonists are not sufficient for them to own a utility vehicle. This is the case in *Crimen para recién casados* [Crime for newlyweds] (Ramírez, 1959), where the bus is used to travel from Barcelona to a hotel on the Costa Brava, or *La piel quemada* [Burnt Skin] (Forn, 1967). On other occasions, the bus is used for transport and tourist tours, as shown, among others, in *El turismo es un gran invento* [Tourism is a great invention] (Lazaga, 1968).



FIGURE 9. Promotional image of the car, Seat 600 D (1963-1970). Source: Authors' archive.

The presence of tourist services is important as they add attractiveness to the basic offer of sun and beach tourism, an industry on which the national initiative was focused (Moreno Garrido, 2007, pp. 208-210). Guided trips, travel agencies, festivals, and events are some examples of an economic activity that arose in the shadow of the summer holiday phenomenon and which are portrayed in different tourism films such as *Amor bajo cero* [Love below zero] (Blasco, 1960) or *El turismo es un gran invento* [Tourism is a great invention] (Lazaga, 1968). The filmography shows a varied offer set up by small entrepreneurs ranging from chiringuitos, as shown in *Búsqieme a esa chica* [Find that girl] (Palacios and Sherman, 1964), to nightclubs or discotheques where international music competed with national folklore, as can be seen in *El último verano* [Last summer] (Bosch, 1961) or *Manolo, la nuit* [Manolo by night] (Ozores, 1973).

Geographical locations of tourism films

In this new order, Spain had an ideal tourist offer, as it was located at a certain distance from the sending markets and had a large coastal strip with quality beaches, as well as a climate that was particularly conducive to the concentration of tourism in less than a dozen provinces: the Mediterranean coasts and the islands with good access by plane (García-Artiles, 2014; Secall, 1992; Vallejo Pousada, 2002, p. 219).

The time analysed allows us to observe that productions increased in number and took place in the most important coastal tourist centres of the time. The relaxation of censorship regulations and a system of aid based on box office takings benefited productions that took place in beach areas (Cancio Fernández, 2009, p. 169). In 1962, the premiere of *Bahía de Palma* [Palma Bay] (Bosch, 1962) showed on screen the first bikini—with a foreigner girl as the main character—in an evident desire to promote Spain's new economic engine (Cancio Fernández, 2009, p. 170).

Tourism-related cinema makes use of space in a peculiar way by associating it with the tangible and intangible values of the territory, already analysed in Figure 7. It is also the place where social and economic relations are developed and can even be transformed into a fantastic space (Del Amo de la Iglesia, 2009, p. 24), where one moves from “reality” to “dream” or from the “seen” to the “imagined” as a resource to transfer the experience of the characters to the spectator.

Some films have a notorious interest in showing the territory where the plot develops, remember that Franco's regime, through the Ministry of Information and Tourism, had a special interest in promoting tourist locations, so some films resort to a series of shots that recreate a postcard aesthetic (Del Rey-Reguillo and Nieto-Ferrando, 2012, p. 991), as in the case of *Búsqieme a esa chica* [Find that girl] (Palacios and Sherman, 1964). In this way, the spectator is shown in advance the heritage elements that deserve to be visited. The 1950s used geographical locations that in many cases corresponded to monumental cities such as Seville, Granada, Toledo, San Sebastian, and Pamplona. Madrid and Barcelona were added to them, which, as economic and political centres, remained part of the plots throughout the period of the Ministry of Information and Tourism.

The locations selected in the films have an obvious correlation with the tourism development that will take place from the 1960s onwards, with a special concentration on the Mediterranean, as shown in Figure 10.

The monumental cities where there was a hotel offer gave way to the coastal areas, where the tourist industry grew. This phenomenon became particularly acute from the 1960s onwards when more than 20 million foreign visitors arrived at the end of the decade (Pack, 2007, p. 108). Beaches and coastal areas became film sets (see Appendix 1), with a very specific number of locations opening up to the new mass phenomenon, starting with Mallorca and the Costa Brava and expanding to the Costa del Sol and the Costa Blanca, as can be seen in Figure 10. The Catalan territory received the first film projects, with a total of 21 productions—10 of them in coastal municipalities—, with the town of Cadaqués, the refuge of the well-known artist Salvador Dalí, and Sitges, which was oriented towards mass tourism, standing out.

The coast of the Valencian Community also attracted an important number of productions, especially the Costa Blanca (Alicante), due to the importance of Benidorm as a holiday resort, which together with Torremolinos became the new place that sheltered the masses of holidaymakers (Moreno Garrido, 2007), perfectly illustrated in the cinema of this period.

The third pole of interest is the Costa del Sol, replacing the rest of the Andalusian landscapes, which until that moment had focused on the rich heritage of its cities, in order to show the benefits of sun and beach tourism. It is worth noting the large number of productions concentrated on its coastline, which amounted to 23 films, to which can be added those located in the neighbouring towns on the coast of Granada, making a total of 25, representing 28.73% of the total selected filmography.

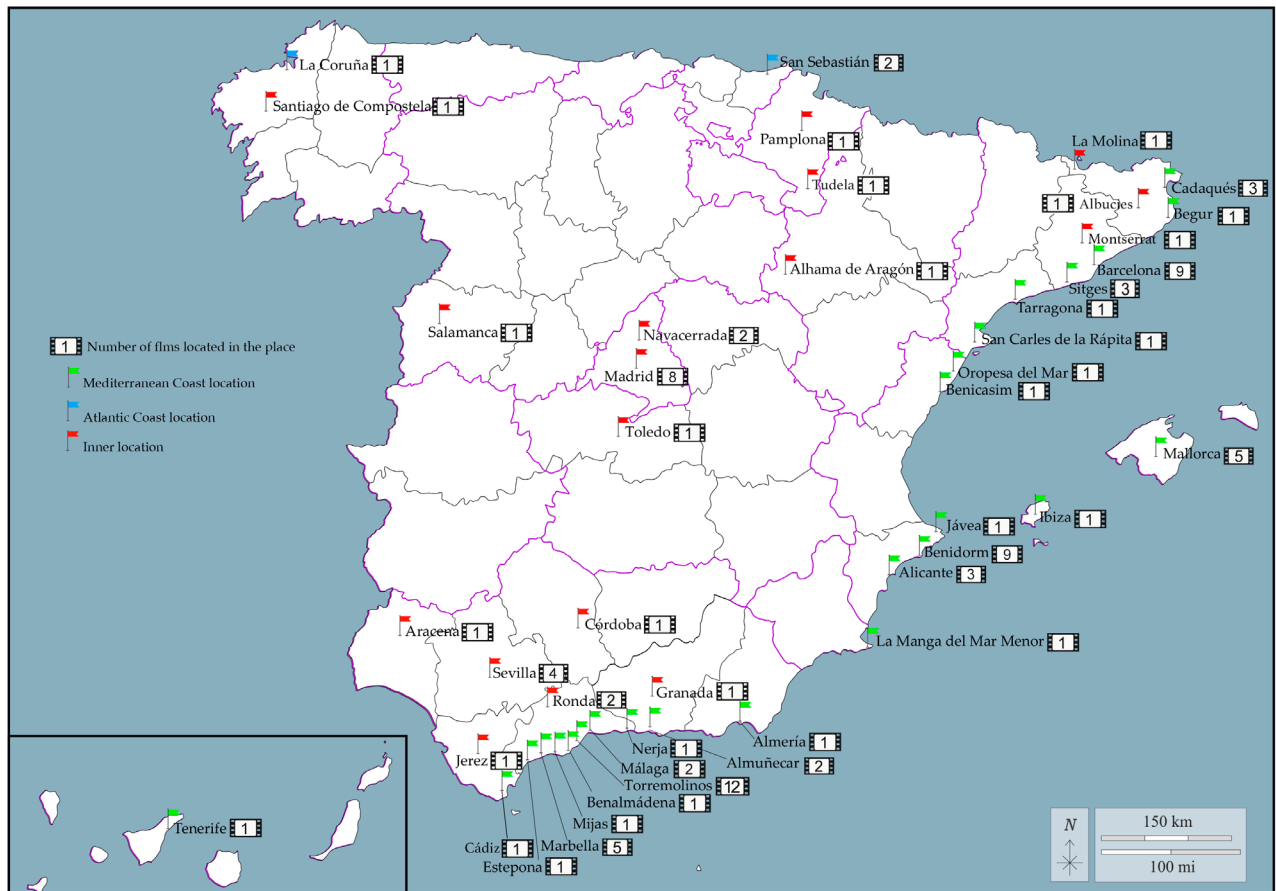


FIGURE 10. Geographical locations of the film selection (1951-1977). Source: Authors.

The Costa del Sol becomes a territory where it is possible to observe all the changes operated around mass tourism and governmental action (García-Moreno et al., 2016). In this way, the intense footprint left by the tourism industry in the territory allows us to identify the alterations and transformations of the heritage and how tourist activity altered and introduced new economic and social realities that survive today. The centre of all this activity ends up centred in Torremolinos (Fig. 11), where a total of 12 productions showed the life of the place, rising as the leading town in mass tourism, recognisable worldwide in Spain, as well as into the set par excellence that showed the benefits of summer holidays on the coast.

DISCUSSION

The emergence of mass tourism in the 20th century had a direct effect on the economic development of Spain, emerging as a tourist destination promoted at the official behest. This affirmation by Del Rey-Reguillo (2017) can be visualised through the selection of films, especially those in which the tourist boom of the years of developmentalism is portrayed. Promotional policies were the responsibility of the Ministry of Information and Tourism,



FIGURE 11. Torremolinos beach and Hotel Pez Espada. August, 1963. Source: UMA Photo Archive.

which came into being on 18 July 1951 and was made up of five general offices, including Tourism, Press and Cinematography, and Theatre.

The National Tourism Plan launched in 1953 distinguished four basic tourist segments, the so-called historical-artistic and folklore tourism, leisure tourism, and finally sports and business tourism (Del Rey-Reguillo and

Nieto-Ferrando, 2012, p. 992). A significant number of productions from the 1950s feature tourists interested in learning about the most typical aspects of Spanish folklore and culture. Tourists enjoy flamenco shows and bullfights, which tripled in number and even some of them were only designed for tourists (Pack, 2006; Portela, 2013), showing the monumental heritage of the cities.

Some authors point to the possibilities of linking relations between the tourism industry and the film industry (Del Rey-Reguillo, and Nieto-Ferrando, 2012; Del Rey-Reguillo, 2017). The results of the research can confirm this hypothesis as there is a direct link between ministerial objectives and productions. In the same way, it can be seen that the genre chosen is comedy or any of its variants, among which musical comedy stands out.

The films of this period allow us to establish a difference between the typologies of tourists, reflecting the orientation of the different tourist plans put in place by the Francoist administration. In the first stage, which corresponds to the 1950s, the focus was on international tourists, depicting visitors with a much higher purchasing power than Spaniards and who wanted to get to know the peculiarities of the country. National tourists served to show the cultural contrast and the different values that the foreign visitors displayed (Pack, 2006).

The following decades saw a change in the interest in production. The stabilisation plans managed to improve the standard of living of Spaniards, who discovered the benefits of holidays on the coasts of the Mediterranean. The spectacular expansion of hotel accommodation and all kinds of infrastructures became necessary, not only because of international tourism but also because the promotion of local tourism became of great historical interest (Carreras and Tafunell, 2010), representing the aspiration of the middle classes who could now measure themselves against foreign tourists, reaching their freedoms and level of development.

The filmography reflects the type of tourism model that was promoted, in such a way that a stereotyped image of a selection of tourist destinations and the offer that these could provide was shown. Thus, the cultural and ethnographic diversity that characterizes Spain was instrumentalised by Franco's regime through folklore, a common resource of totalitarianism (Peña Sánchez, 2000). One of the interests of Franco's regime was to eliminate any political articulation around certain territories, especially where the wick of nationalism had caught fire (Rivera, 2014). In this way, any identity discourse was diluted, if not disarticulated, within a set of popular traditions understood as folkloric elements that were promoted in the Groups of Choirs and Dances of Spain, a national organization framed under the Feminine Section of the FET and the JONS. These prototypical elements had their point of greatest interest in Andalusia (Zamarreño Aramendia, 2010), initially in order to show the benefits of the monumental cities and their cultural offer, highlighting their folklore above and beyond other cultural manifestations. This orientation changed drastically after 1962, as Del Rey-Reguillo and Nieto-Ferrando (2012, p. 992) point out, indicating that there is a

certain similarity between the themes of the films produced in the fifties and sixties in Spanish cinema and the types of tourism defined in the National Tourism Plan, an issue verified by the research. However, it should be noted that this change of orientation could also have been driven by the changes introduced by José María García Escudero as Director General of Cinematography and Theatre, who had actively participated in the movement to modernise Spanish cinema and found its maximum expression in the first National Cinematography Talks held in Salamanca in 1955 (Aragüez Rubio, 2005).

As for the geographical area where the productions are developed, there is a direct link between the promotional interests of the National Tourism Plans and the geographical areas used as locations. During the 1950s, it was cities such as Madrid and Barcelona that concentrated the interest of the producers; the technical and logistical facilities together with their attractive heritage explained their choice. A second pole of attraction was made up of Andalusian monumental cities where tourists could discover the customs and culture of the land, which by extension becomes the Spanish one (Bogas Rfos, 2018), a discursive line that had been traditionally followed in Spanish cinema since the early 20th century (Claver Esteban, 2012). As we have indicated, the change of decade and the tourist boom produced a reorientation of the locations, with the appearance of a bunch of coastal towns located in the periphery, most of them linked to traditional fishing, that quickly became the centres of tourist attraction, with unusual consequences on the territory, its heritage and its people (Zamarreño-Aramendia, 2010).

CONCLUSIONS

Fiction films with tourism plots are a tool that allows us to observe the historical reality and to enter into the socio-economic perspective of a sector that has been key to bringing Spain's image closer to Europe in a period that coincided with the existence of the Ministry of Information and Tourism, especially the period known as the late Francoism.

From the point of view of tourism policy, we conclude that the intentionality of the promotion is clear since there was a connection between the promotional plans of the National Tourism Plan and the tourist typologies addressed in the different films which, through marketing campaigns, used cinema as a means of popularising the tourist attractions of numerous localities on the Mediterranean coast. A film production mainly focused on domestic consumption, with the exception of some co-productions that were internationally distributed, such as *Estambul 65* [That Man in Istanbul] (Isasmendi, 1965), co-produced by Spain, France and Italy and shot almost entirely in Barcelona and the Costa Brava or *Demasiadas mujeres para Layton* [Square of checkers for an ace] (Poitrenaud, 1966), co-production between France, Italy and Spain, with locations in Torremolinos.

In general, it can be said that the promotion of local tourism was a success despite the dangers to morals

and customs that could result from Spanish families mixing with foreign tourists. A lesser evil if the economy kept its head towards progress and convergence with Europe.

The research has identified the different tourist segments of the period, beyond those defined by the National Tourism Plan but in which the sun and beach pairing prevailed. However, it should be noted that between 1954 and 1960 an attempt at promotion related to cultural tourism predominated, to which folkloric aspects were added, generally related to flamenco or copla, that served as a picturesque complement to promote tourist attractions, channelled cultural differences and turned them into innocuous regional expressions.

The films with a tourist theme were not commercially exploited outside Spain, which illustrates their purpose of local consumption to promote national tourism, without underestimating what an important source of income for the balance of payments was the foreign currency that came to improve the economic context of the time. Some exceptions were *La hermana San Sulpicio* [Sister Saint Sulpice] (Lucia, 1952), or *La gran familia* [The Big Family] (Palacios, 1962).

Apart from the bias introduced by some of the productions that idealize relationships and situations, the selection of films shows that the figures of the national tourist and the foreign tourist are present in the filmography. International tourists are represented as a rising value, as they were a source of foreign currency and, therefore, at the level of tourism policy, they were valued and captured in an important number of films. The appearance of local tourists denotes an advance in the economic and working conditions of Spanish society, who began to enjoy paid holidays, especially on the Mediterranean coasts, and in a certain sense became another of the pillars on which the dictatorship's economic policy rested.

Beyond the tourist segments that the National Tourism Plan wanted to promote, the films offer the possibility of observing the tourist patterns that emerged strongly at the end of the 20th century, such as religious tourism, cruises, and inland tourism, which timidly began to appear on the Spanish scene in the 1970s.

It is possible to identify in the plots of the films the patrimonial elements that are the reflection of the identity of the society of the time in the territories, which even show the working reality of Francoist Spain and the emergence of new economic activities.

Finally, the epicenter of all this activity is drawn especially in the geographical settings where the films are developed. In particular, we highlight the Costa del Sol, which emerged as a paradigm of the tourism cinema of Franco's regime and which allows us to trace the development of this industry, especially from 1962 onwards, coinciding with the arrival of Manuel Fraga to the ministry in that year. From that time onwards, attention focused on the intensification of the massive phenomenon of sun and beach tourism, which had a significant knock-on effect on the Spanish economy as a whole.

The films analyzed are a faithful reflection of the economy of the period. The increase in the quality of life, the emergence of the middle classes, the improvement of working conditions are evident aspects in the tourism films, making them primary documentary sources, through which the impact of the economic policies developed by the governmental bodies is conveyed.

The tourism industry during Franco's dictatorship was initially committed to certain tourist segments (rural, cultural, and congress tourism) that could have opened the way to sustainability and quality tourism. However, the need to connect with Europe and modernize economic structures made mass tourism and, more specifically, the exploitation of the sun and beach segment, the main way to obtain the desired foreign currency. The subsequent model bet on developing a handful of coastal towns as tourist centers regardless of massification. Thus, Torremolinos, Benidorm, La Manga del Mar Menor, Sitges, or Mallorca will become the desired holiday destination for Spaniards and foreigners. Few localities were left out of this intensive exploitation, developing a more sustainable and quality model, such as Sitges on the Catalan Coast or Marbella on the Costa del Sol. The consequences of this development will persist in the future in a model that has prioritized quantity over tourist quality with disastrous consequences for the sustainability of the territory and its heritage.

APPENDIX 1: SELECTED FILMS

Filmography	Director	Year	Genre	Locations
La hermana San Sulpicio	Luis Lucia	1952	Comedy/Musical	Granada/Sevilla
Aeropuerto	Luis Lucia	1953	Comedy	Madrid
El pórtico de la Gloria	Rafael J. Salviá	1953	Drama	Santiago de Compostela/ La Coruña
Todo es posible en Granada	José Luis Sáenz de Heredia	1954	Comedy	Granada
Noches andaluzas	Maurice Cloche	1954	Drama	Andalucía
Novio a la vista	Luis García Berlanga	1954	Comedy	Oropesa/Benicasim
Congreso en Sevilla	Antonio Román	1955	Comedy	Sevilla

Filmography	Director	Year	Genre	Locations
Veraneo en España	Miguel Iglesias	1955	Comedy/Musical	Barcelona
Viaje de novios	Leon Klimovsky	1956	Comedy	Sierra de Madrid
Entre hoy y la eternidad	Arthur María Rabenat y José Antonio Nieves Conde	1956	Drama	Mallorca/Islas Baleares
Cumbres luminosas	José Forgués	1957	Crime	Monserrat
La ironía del dinero	Edgar Neville	1957	Comedy	Madrid/Barcelona/ Salamanca/Costa Catalana
Aventura para dos	Don Sieguel y Luis Marquina	1957	Drama	Sevilla
Faustina	José Luis Sáez de Heredia	1957	Comedy/Drama	Torremolinos/Aracena
Nada menos que un Arkangel	Antonio del Amo	1958	Comedy	Cádiz/Málaga/Sevilla
Los jueves, milagro	Luis García Berlanga	1957	Comedy	Alhama de Aragón (Zaragoza)
Ana dice sí	Pedro Lazaga	1958	Comedy	Costa Brava
Un americano en Toledo	José Luis Monter y Carlos Arévalo	1958	Comedy	Toledo
Historias de la feria	Francisco Rovira-Belita	1958	Comedy	Barcelona
Un vaso de whisky	Julio Coll	1959	Crime	Barcelona/Cadaqués
Vacaciones en Mallorca	Giorgio Bianchi	1959	Comedy	Mallorca
Carretera general	José María Elorrieta	1959	Crime	Benidorm/Alicante
Pan, amor y Andalucía	Javier Setó	1959	Comedy	Sevilla
Tenemos 18 años	Jesús Franco	1959	Comedy	Madrid/Sierra de Madrid/Córdoba
Luna de Verano	Pedro Lazaga	1959	Comedy	Pamplona/San Sebastián
Crimen para recién casados	Pedro Luis Ramirez	1960	Comedy	Costa Brava
Melodías de hoy	José Luis Elorrieta	1960	Comedy/Musical	Benidorm
Amor bajo cero	Ricardo Blasco	1960	Comedy	La Molina (Cataluña) /Barcelona
Festival de Benidorm	Rafael J. Salvía	1961	Comedy/Musical	Benidorm
El último verano	Juan Bosch	1961	Drama	Costa Brava
La gran familia	Fernando Palacios	1962	Comedy/Drama	Tarragona
Bahía de Palma	Juan Bosch	1962	Drama	Mallorca
Rocío de la Mancha	Luis Lucía	1963	Comedy/Musical	Campo de Criptana/ Ciudad Real
Los felices sesenta	Jaime Camino	1963	Drama	Cadaqués
El verdugo	Luis García Berlanga	1963	Drama	Mallorca
Vacaciones para Ivette	José María Forqué	1964	Comedy	Madrid
Amador	Francisco Regueiro	1964	Drama/Thriller	Torremolinos
Donde tú estés	German Lorente	1964	Drama	Torremolinos
Crucero de verano	Luis Lucía	1964	Comedy/Musical	Mediterráneo
Escala en Tenerife	Leon Klimovsky	1964	Comedy/Musical	Tenerife (Islas Canarias)
Playa de Formentor	Germán Lorente	1964	Romantic	Baleares
El espontáneo	Jorge Grau	1964	Drama	Madrid
Búscame esa chica	Fernando Palacios y George Sherman	1964	Comedy/Musical	Islas Baleares
¡Arriba las mujeres!	Julio Salvador	1965	Comedy	Barcelona/San Carles de la Rápita (Tarragona)

Filmography	Director	Year	Genre	Locations
El juego de la Oca	Manuel Summers	1965	Comedy/Drama	Benidorm/Gandía
Los pianos mecánicos	Juan Antonio Bardem	1965	Drama	Cadaqués
Un beso en el puerto	Ramón Torrado	1965	Comedy/Musical	Benidorm
Una chica para dos	Leon Klimovsky	1966	Comedy/Musical	Marbella/Ronda
Hoy como ayer	José Luis Ozores	1966	Comedy	Barcelona/Madrid/ San Sebastian
En Andalucía nació el amor	Enrique López Eguiluz	1966	Comedy/Musical	Andalucía
El próximo otoño	Antonio Eceiza	1967	Drama	Almuñecar (Granada)/Nerja (Málaga)
Operación Cabaretera	Mariano Ozores	1967	Comedy	Marbella
Amor a la española	Fernando Merino	1967	Comedy	Torremolinos/Málaga
40 grados a la sombra	Mariano Ozores	1967	Comedy	Madrid/Benidorm/ Navacerrada
La piel quemada	Josep María Forn	1967	Drama	Costa Brava
Loca juventud	Manuel Mur Oti	1967	Drama/Musical	Madrid
Long Play	Javier Setó	1968	Comedy/Musical	Tudela
España otra vez	Jaime Camino	1968	Drama	Barcelona
El turismo es un gran invento	Pedro Lazaga	1968	Comedy	Marbella
Objetivo Bi-Ki-Ni	Mariano Ozores	1968	Comedy	Marbella
¿Por qué te engaña tu marido?	Manuel Summers	1968	Comedy	Ibiza (Islas Baleares)
La dinamita está servida	Fernando Merino	1968	Comedy	Begur (Girona), Costa Brava
El Baldiri de la Costa	Jose María Font	1968	Comedy	Albucies / Costa Brava
Cuidado con las señoras	Julio Buchs	1968	Comedia	Torremolinos
Días de viejo color	Pedro Olea	1968	Drama/Musical	Torremolinos
Una vez al año ser hippy no hace daño	Javier Aguirre	1969	Comedy	Torremolinos
El abominable hombre de la Costa del Sol	Pedro Lazaga	1969	Comedy	Torremolinos
Turistas y bribones	Fernando Merino	1969	Comedy	Sitges (Barcelona)
Verano 70	Pedro Lazaga	1969	Comedy	Benidorm, Javea
Cuatro noches de boda	Mariano Ozores	1969	Comedy	Torremolinos
Carola de día, Carola de noche	Jaime de Armiñán	1969	Comedy/Musical	Aranjuez/Sitges
Sin un adiós	Vicente Escrivá	1970	Drama/Musical	Mallorca
Viva el sol de España	Marino Ozores	1970	Comedy/Musical	Torremolinos
¡Vivan los novios!	Luis García Berlanga	1970	Comedy	Sitges
Los hombres las prefieren viudas	León Klimovsky	1970	Comedy	Almuñecar
En un lugar de La Manga	Mariano Ozores	1970	Comedy/Musical	La Manga del Mar Menor
Los días de Cabirio	Fernando Merino	1971	Comedy	Sitges
Una vela para el diablo	Eugenio Martín	1973	Horror	Ronda
Manolo la nuit	Mariano Ozores	1973	Comedy	Toremolinos
Lo verde empieza en los Pirineos	Vicente Escrivá	1973	Comedy	Biarritz
Una chica y un señor	Pedro Masó	1973	Drama/Musical	Torremolinos

Filmography	Director	Year	Genre	Locations
Me has hecho perder el juicio	Juan de Orduña	1973	Comedy/Musical	Almería/Jerez de la Frontera
Fin de semana al desnudo	Mariano Ozores	1974	Comedy	Estepona/Marbella
Tres suecas para tres rodri-guez	Pedor Lazaga	1975	Comedy	Madrid/Benidorm
¿Quién puede matar a un niño?	Narciso Ibañez Serrador	1976	Horror	Mediterráneo
La mujer es un buen negocio	Valerio Lazarov	1977	Comedy/Musical	Mijas
El puente	Antonio Bardem	1977	Comedy	Torremolinos

Source: Own elaboration based on National Film Library.

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AUTHORSHIP CONTRIBUTION STATEMENT

Gorka Zamarreño-Aramendia: conceptualization, formal analysis, software, investigation, supervision, visualization, writing - original draft.

Elena Cruz-Ruiz: data curation, methodology, resources, writing - review and editing.

Elena Ruiz-Romero de la Cruz: conceptualization, project administration, resources, validation, writing - original draft, writing - review and editing.

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